

# The Nude, as seen by

John Rankin Waddell

Harmony Nicholas

Szymon Brodziak

Frank De Mulder

Guido Argentini

Gabriele Rigon

Angel Vargas

Andrew Lucas



# NORMAL

Aaron Hawks

Bruno Bisang

Carsten Witte

Lukas Dvorak

Lior Nordman

Andrea Klarin

Julia Skalozub

Jeffrey David Cohn

Nº2







N O R M A L



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# EDITORIAL

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**“ What spirit is so empty and blind,  
that it cannot recognize the fact that the foot  
is more noble than the shoe, and skin more  
beautiful than the garment with which  
it is clothed? ”**

*Michelangelo*

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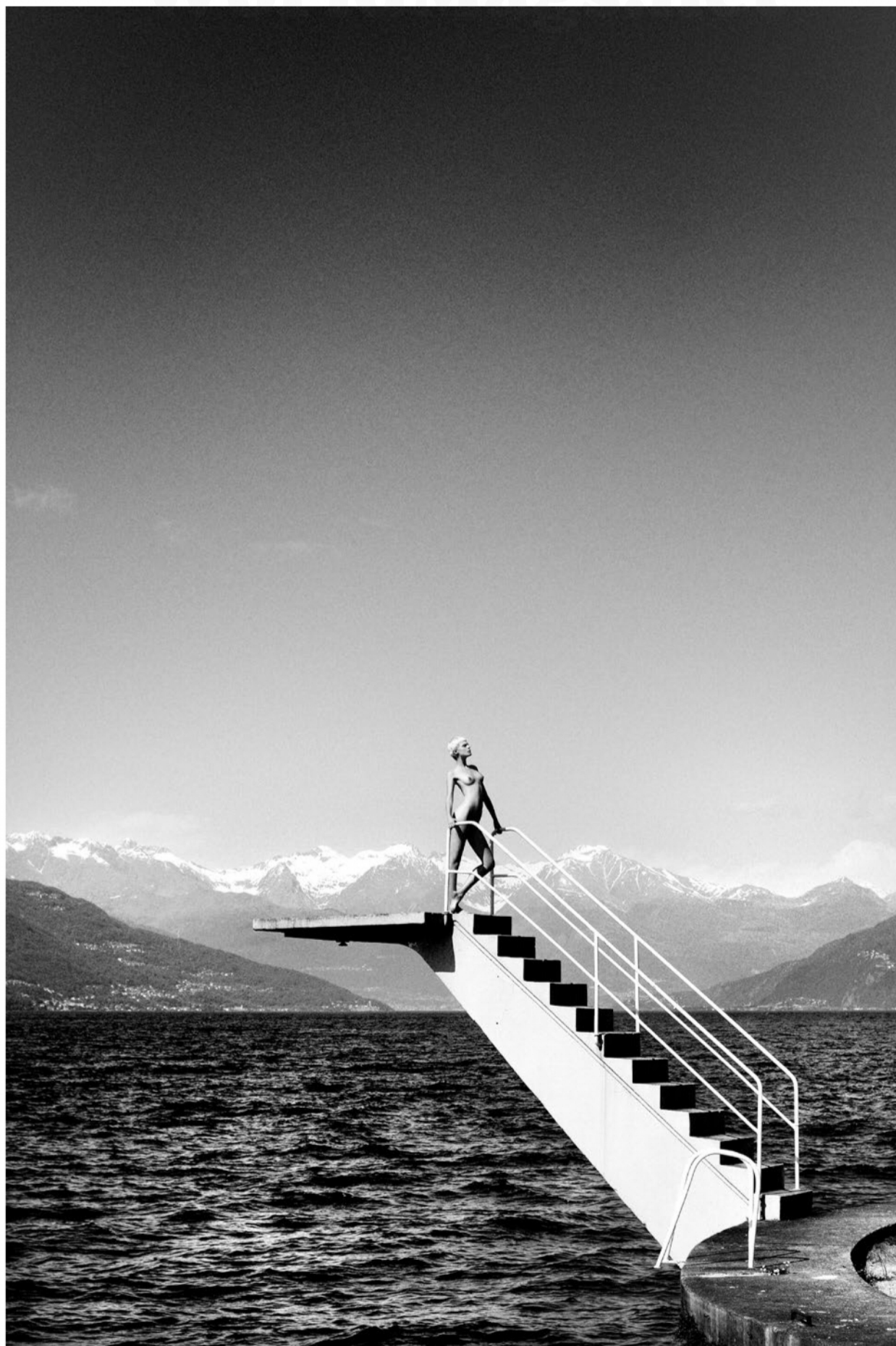
**I**s the representation of the nude innocent? When some will think of beauty and artistic approach, others will think of flesh and eroticism. The nude's paradox lies in its ambiguity: we don't know if its representation fascinates for aesthetic or erotic reasons. But the female nude goes beyond eroticism, beyond metaphor or allegory.

Desire, far from being repressed or inhibited, is enhanced, the unconscious is awakened, and the fantasy is monopolized. Nothing is more sensitive than a nude, and it serves one purpose only: to be contemplated. But the nude does not necessarily sexualize the nature of the body.

The photographer keeps on searching for the ideal of beauty, of purity, through poses, games of shadows, lights and contrasts. He stages the nude body in eternity, by an incontrovertible form, absolute and final. As idealized as it may be, the female body carries us into a world that is both provocative and sensual.







Being ...

# LUKAS DVORAK



## *The silent symphony*

Lukas is a young Czech photographer born in Prague in 1982. His preference goes to black and white photography, which he compliments with obvious talent. His photographs are characterized by intense emotions, sensuality and erotic tension. The choice of location is as important for him as the choice of model. With him, the blacks and whites are more charismatic than the images themselves, they are his best narrators.

With Lukas, no studio work. In his creations, the surrounding nature is the best source of contrast and inspiration. Nothing can clothe better than nature, and that is why the female body should also be revealed in that way: without any pretence, as a reference to the myth of the original woman; like a return to the birth of Venus. Lukas has been published in several fashion magazines, such as Harper's Bazaar, Women and Vanity Fair...





**What is the Lukas Dvorak's style ?**

My style is very simple: I am not looking for any originality, but I try to make women look as beautiful as possible. To accomplish this, I look for models who diverge from the strict canons of photography. They need to have a story to tell, a hidden beauty, a singular inner strength.

**What influences you ?**

I'm a rather complex person. So on the one side, I have my professional life as a photographer, and on the other, I have my personal life. These are two very different worlds. Art, literature, music or cinema do not have a direct influence on my work. What I love is science-fiction, rock and punk music, even punk-inspired art. You cannot find anything in my images which is in opposition with that. Photography is maybe a reflection of who I am, deep-down; whereas music and art are what I am in my mind.

**How do you prepare for a photo-shoot ?**

I don't really prepare, or very little. My images, my pictures are mostly built on a feeling I get from my surroundings when I'm

on site. The models and I look for ideas in all the small things around us. It's a kind of game. I don't think about specific concepts before a shoot. Rather, I am very meticulous in the selection of my models. It can sometimes take a year !

**D'autres passions à part la photographie ?**

Sports, science-fiction and philosophy... I ride my bicycle in the mountains and play floorball maybe three, four times a week. That's it. I make a feast upon science fiction books and movies and I read philosophical works when I have enough time.

**The part of the body you prefer to shoot ?**

I'm a head kinda guy. For me, the face is where all the beauty resides: the closer to the lips the better it is for me. Lips are magical, sensual parts. They can do a lot of things and they are so sexy when they move.

**What is your vision of nude photography ?**

My vision of the nude is libertarian. I want to be as free as someone able to be exposed naked, without any noise, any

words; in silence. You have to be very open-minded to do that; then it becomes magic.

**If you could shoot anybody you wanted, who would it be ?**

Lara Stone.

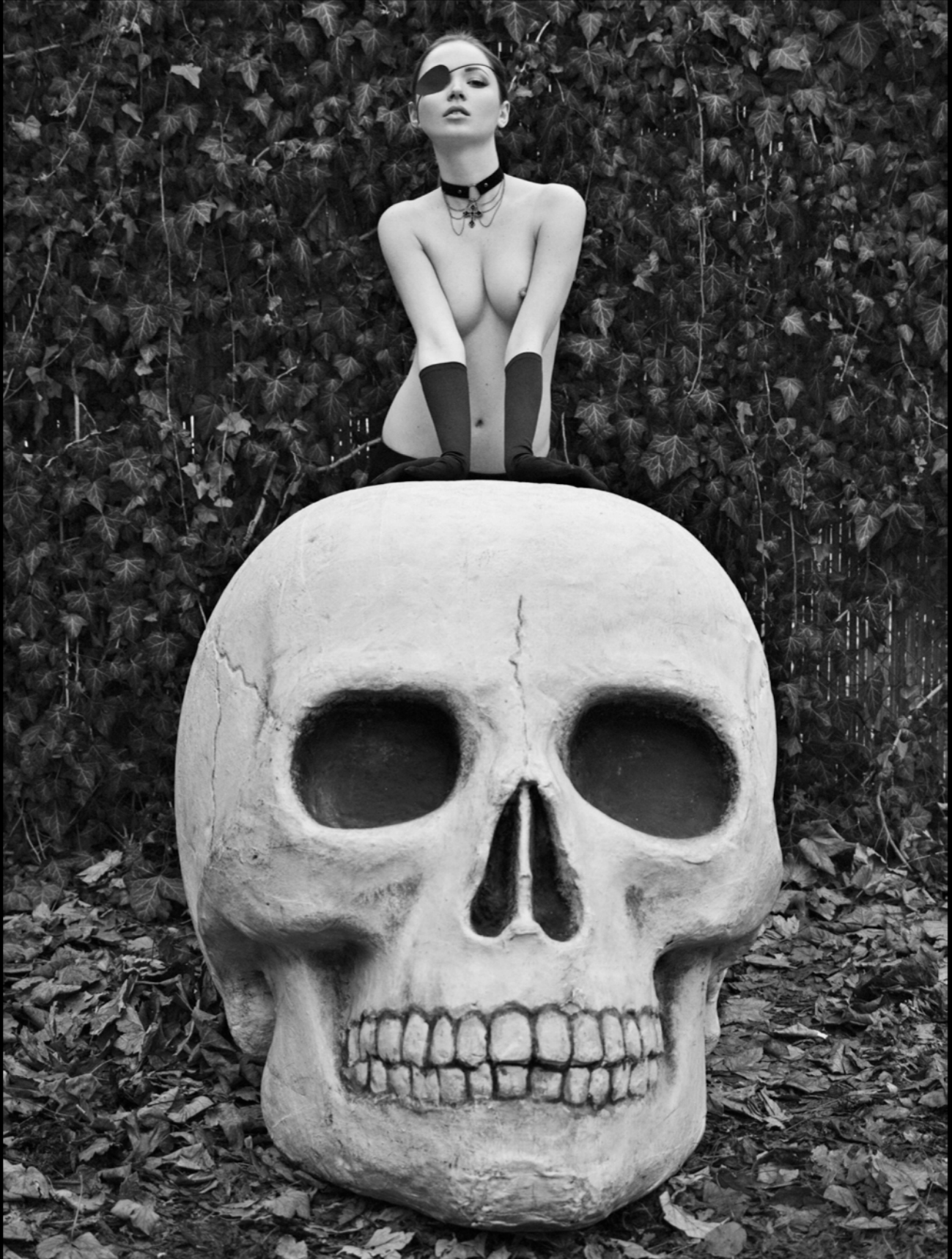
**You prefer to work in a studio or outside ?**

Outside, definitely! Studios are boring, they have no feelings, they are cold and lifeless. I have no idea what to do in a studio. My favourite locations are in Portugal. I always love to shoot there: the wild ocean, the rocks, not too many people, white houses, the wind and the mountains. And everywhere, everywhere the sun is shining.

**Quand as-tu réalisé que tu voulais devenir un photographe ?**

Actually, I didn't realize it immediately. It came as a consequence of several events in my life. One day, I was asked to take pictures of my friends. Without any experience, I did my best, and since I've always loved new technologies, it led me to buy my first digital camera. Then it became a matter of time until I realized there was so much more to photography and that I wanted to be a part of it.







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# DEATH AND THE MAIDEN

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*“IF YOU  
WANT TO BE  
GOOD, DON'T  
TRY TO BEAT  
OTHERS.  
YOU HAVE  
TO BEAT  
YOURSELF.”*











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# JULIA SKALOZUB

## *The Licentious tales*



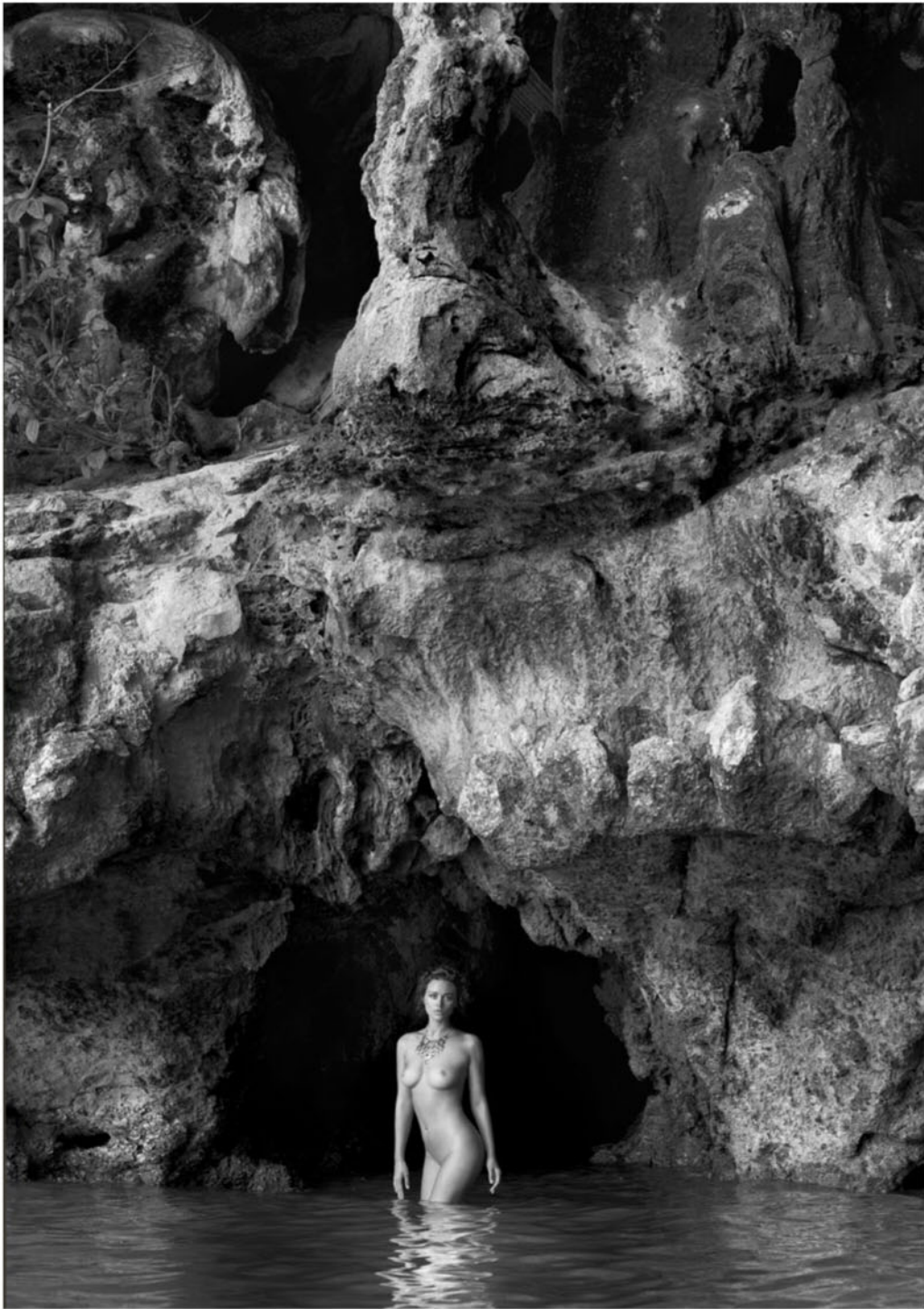
Julia is a Ukrainian photographer who lives in Prague. At only 25, her experience and the quality of her work are openly recognized in the professional photography industry. Her work is even more beautiful than she is. Julia is indeed beautiful, but her work is even more so.

After having begun photography for only a few years, she quickly demonstrated her unique talent, her singular point of view for photography and her innate sense of scene composition.

Beyond the laws of masculine viewpoint, she has been able to free herself from their codes and protocols. Her pictures are really famous and easily recognizable. These photographs are like paintings: the grain, the scene composition of playful women enjoying the complicity of a licentious

scenario. She is attached to black and white, which seems to freeze the models in their intimate frolics. Her models play and improvise before her lens. She transfigures them through photography, in the moment. Her models are charismatic and confident facing the camera. Sometimes naiads or nymphs, sometimes courtesans or libertines, the women she portrays are mysterious. She confesses she does not consider herself as a nude photographer, but more like someone who captures the body and sentimental language. Julia's personal collection now includes numerous medals and certificates of Merit of prestigious international photo contests, as well as more than 100 publications in different countries like Russia, Brazil, Ukraine, South Africa or Greece. In 2014, She began preparing to release her book."







# JULIA SKALOZUB

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**As a photographer, and with a woman's viewpoint, what are your criteria for beauty ?**

The true artist must reveal something that inspires them. Fashion is fickle and ephemeral, but beauty and sensitivity are everlasting. To me, the feminine beauty is an everlasting value. Therefore, and particularly with a woman, I can show intense emotions when faced with erotic sensuality. I like charismatic models: they tend to remain confident in front of the camera; they awaken the senses and demand the admiration [of the viewer] as they project their charisma.

**Can you enlighten us about your vision of nude photography in your work ?**

Men and women photographers see the female body differently. Men pay more attention to the most intimate parts, as a sort of claimed domination, but for a woman, mystery and beauty are most important, and that's why I do nude. Strangely enough, I do not care about a model's degree of nudity; the most important thing for me is to have a clear vision, a slightly incomplete but balanced representation.

A photographer should leave space for the imagination, and not capture a static image. Each of my images is a mark of my emotions and feelings.

**Any favourite quotes ?**

Two, which are mine :

"In order to change something you need to refuse something. To make a step forward you need to create something. The delicate line in between loss and novel determines success."

"If you climbed the ladder of success above others, leave the door open and let the others have a chance"



















# Frank De Mulder

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Frank De Mulder is a Belgian photographer who just celebrated his 50th birthday. He received his first camera from his father at the age of 12. He quickly became fascinated by the film based imagery of his darkroom. At 17, he began to reproduce pictures of David Hamilton. At that time, he spent all his pocket money on photographic equipment and learned the different techniques of photography and lighting from books.

He enrolled in a film class at the RITS, the Audio-visual and Drama School of Brussels, and then finished his studies at the Royal Art Academy in Ghent, where he graduated with honours. He served his military service in the cinematography division and realized a few “war movies.”

Frank De Mulder began his career as a cameraman and director of photography in several short films and adverts. At the age of 29, he decided that photography was his true passion and since then, he has made his way and worked on large advertising campaigns and several magazines, including Playboy, FHM, GQ etc. Today, he is best known as an artistic-nude photographer.

As «it takes two to tango,» Frank works with his associate Michele van Damme whom he entrusts with the artistic direction and postproduction of his works. He recently acquired a third studio with her.

His images take us beyond the clichés and show us his interpretation of the world as a painting or a sketch. His photographs are never provocative, but keep a fragile balance on the boundary of the forbidden. His photographs are all about aestheticism and a quest for purity: the woman who offers her naked body to the photographer’s eye is then sublimated. With Frank, eroticism is wrought with mystery, but never with vulgarity.

He immortalizes his sensual and erotic models, and captures moments of intimacy and beauty which overcome the senses; he captivates and fascinates. Mulder has a sense of unequalled sophistication to develop captivating and erotic scenarios and he creates and shapes a complex and singular storyline. In his nuanced provocation, his models become alive, make sense to us in a dramatic and erotic tension enthralled in a luxurious and romantic intrigue.



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« Beauty is just  
a particular moment of personal  
taste and emotion. »

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**What is your favourite type of photography ?**

Nude photography. Because it's so pure.

**Which are your main influences in terms of art ?**

Musically speaking: from Enaudi to ACDC, depending on the mood I'm in; in cinema: Quentin Tarantino, Bernardo Bertolucci, cinematographer Vittorio Storaro.

**Besides photography, do you have any other passions ?**

Music, cinema, sauna !

**Do you have obsessions, rituals, when creating a photograph ?**

I like to smoke a cigarette before an important shoot .

**The part of the body you prefer to shoot ?**

The bottom.

**What do you love about women (when you create)?**

I love it when the model is as enthusiastic, open minded and creative as me. Actually, I like it when she takes initiative. I like it when I only need to record instead of direct.

**What is your vision of the nude in photography ?**

When nude photography is good photography, it never gets old, it

never ages. You have the essence of the model, there is no mask. You can do two things: a nice portrait, or something with a story. I can do both things, and they are totally different.

**What are your criteria of beauty (as a photographer and as a man, if different) ?**

I work with models but in real life, I appreciate real women with personality, women I can have an interesting conversation with.

**What is for you the limit between erotica and nude?**

I think you mean the difference between eroticism and porn? It's all about respect for women.

**How do your images come to life ?**

I get a lot of ideas when standing in the shower. Before the actual shoot, I talk to the model and I try to get her in the same mind-set and make her create the picture with me.

**What do you hate about photography ?**

That everybody thinks he's a photographer.







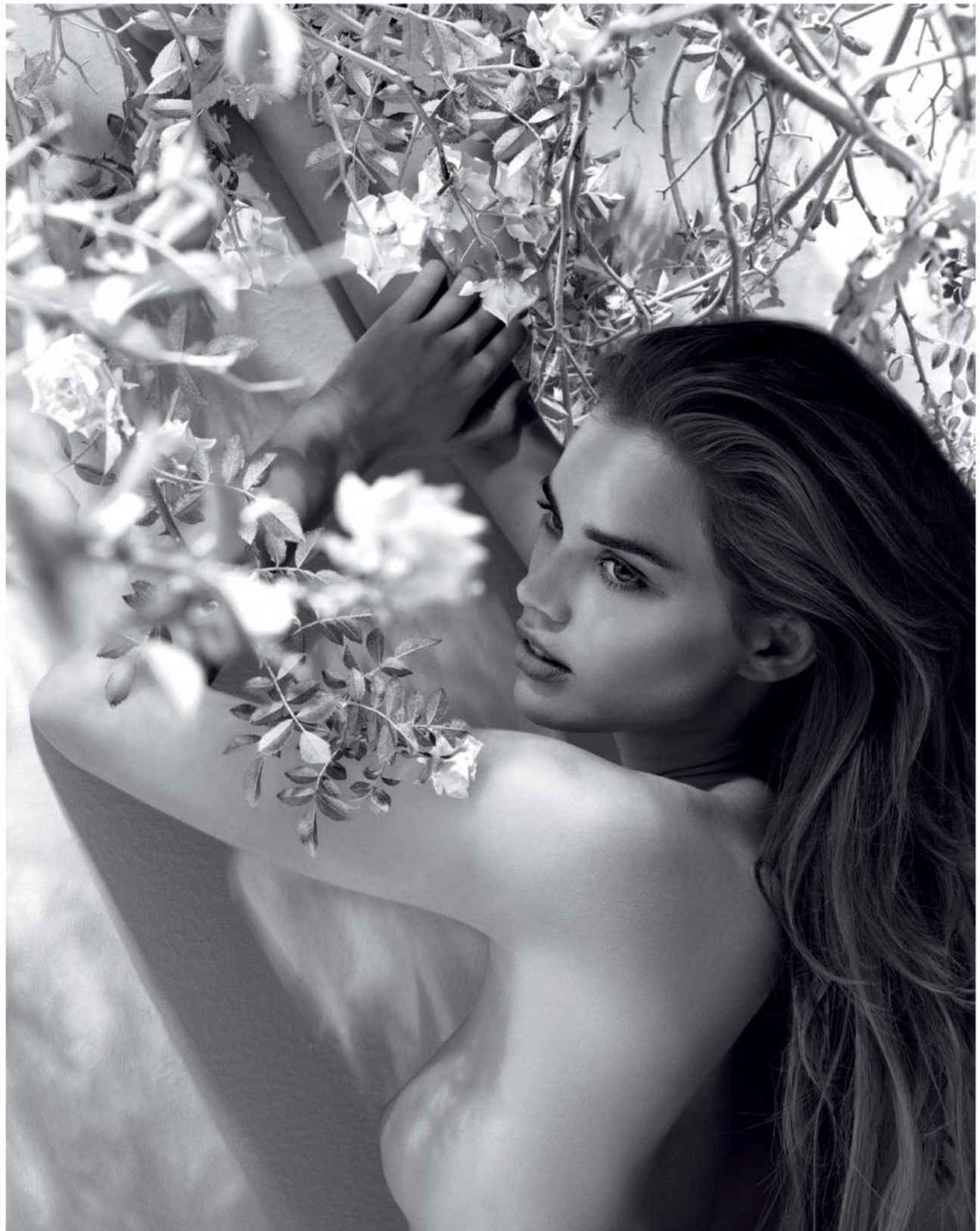




# ANDREA KLARIN





















Andrea comes from former Yugoslavia. He's been navigating between Paris and Brussels since the early 1990s. At 18, he left his country of birth to study photography in Brussels, at the National Institute of Radio-Electricity and cinematography (INRAC). He discovered other aspects of photography in 1991, through journalism and photojournalism. Since then, as he says, he's been completely obsessed and fascinated by the magic of photography. Now, he works in one of the pioneer cities of the fashion world : Paris.



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**How would you define the universe of your photographs ?**

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My style has been built over time. At the beginning, I did not necessarily plan to get anywhere. I did everything and anything because my goal was to understand what I liked and what I did not like. Over time, I made my own journey and technique was my favourite playground, and the mastery of light became my perpetual challenge. Ideally I like to work with a hint of abstract. That way, the picture does not represent reality but rather a simplified world where I emphasize my vision of femininity and elegance.

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**What are your sources of inspiration ?**

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I consider myself a rather classic photographer and I appreciate the great masters of photography such as Avedon, Irving Penn, Ansel Adams, Albert Watson and many others. I also love to get inspiration from real life, art and cinema. I think one of the great values of photography lies in what it suggests rather than what it actually shows. The intriguing and bizarre worlds of Guy Bourdin and David Lynch are also very important aspects of the way I look at the creation of images.

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**Do you work with a large team to realize your photographs ?**

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I love working with people I appreciate both humanly and professionally. I think interaction is very important: being the instigator of a project, but not its sole contributor. I can then see my photos with a different eye: that of the viewer, the spectator. For me, they require teamwork and a long preparation at all the different stages (before, during and after). This does not make me impartial at all! Many times, I have been astonished by people's taste, what they like and what goes unnoticed! For me, a photograph is good when it can be hanged on the wall and exist outside of the series in which it belongs.

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**What is your favourite place to shoot ?**

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Because mastery of the elements surrounding my images is crucial, the studio remains the safest bet. Working with lights is much more important in a studio, and I think that, in this case, it does make sense. I love working outside, but the weather can play surprising tricks on you. Ultimately, it is the result that counts and for that, I am ready for everything!  
“Being there, moreover, to sublimate women.”

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“  
**Being there,  
moreover, to  
sublimate women.**  
”









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**To what extent are you sensitive to Beauty are you in your photography ?**

Actually, I am not insensitive to the beauty of women. My goal is to sublimate them, even if they do not need it, to make them even more beautiful. But oftentimes, personal taste is different from photographic taste, and it helps a lot to just stay focused on the job! Many elements can influence castings, but a professional judgement must be the priority ! "Being photogenic" does exist and some people are not the same when viewed through the lens. Not everybody can convey emotions through a simple look, and part of my job is to capture them... And moreover if the models are nudes!

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**What is your vision of the nude in photography ?**

To me, nakedness is as beautiful as an elegant Yves Saint Laurent or Dior dress. There is nothing sexual or provocative in the absence of clothing, and some of my images are much more provoking than my nude pictures.

The female body remains an inexhaustible source of inspiration, but rare are the images in which we overlook the nudity and in this is the key of the great masters! In the world of beauty or fashion photography, it's a challenge to convey one's own vision without copying someone else's, and working with very little artifice makes it even more challenging.

I like to accentuate feminine curves and in order to do that, forms are needed and hips that would offer a challenge to clothe are all the more meaningful, nudes.

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**What is your use for nude photography ?**

I rarely do nude for the sake of doing nude. Oftentimes, nude pictures have a story behind them. When preparing for a shoot, I always start with picking a theme, and so far, it has always been more than just the nude. Maybe I am still intimidated and I need a way to justify what I do !

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**What do you like most in women ? In models ?**

Their personality is most important to me. Even if exchanges are brief, I prefer them to be rich and humanly meaningful. Their intelligence, madness or sensuality are elements that make this job even more enjoyable, but there has to be mutual respect within the team for everything to work great.

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# Gabriele Rigon

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Gabriele Rigon was born in 1961 in a small village in Gemona del Friuli, in the north-eastern part of Italy. On top of being a photographer, he also works as a helicopter pilot for the Italian army. He flies Bell UH-1 Iroquois (known as “Hueys”) and Boeing CH-47 Chinooks.

Coming from a family of photographers, he grew up in that kind of environment: his great-grandfather and grandfather opened a photo studio in 1898.

Gabriele’s crib was indeed rocked to the rhythm of the camera’s trigger, but his passion for photography came to him several years later, as a pilot. In 1989, while he was in Namibia, on a mission for the United Nations during the elections for independence, he used his camera to document the events and became the military photographer of his division. He fell in love with portraits and, back in Italy, he started doing photography, a passion that hasn’t left him.



























An exalted nymph,  
guardian of the garden  
of the Hesperides















## *La Dolce Vita*

**F**or Gabriele, the female body is the most irrepressible and most provocative thing in the world. It is nature in its most transcendent form. Gabriele tries, by his art, to transcribe what he feels, his irresistible attraction for the aestheticism of the female body. He sees beauty in everything and he works to interpret it all, playing with light and shadows, shapes and abstraction, to commune with beauty.

*His vision of the nude is pure. His unique images are the result of the mingling and the combination of ideas, projects and dreams. He draws his inspiration everywhere.*

*Gabriele does not see nudity as stillness and the absence of movement, which are usually necessary to the execution of the nude model: the body is not static; it is alive because it is not out of time. It exists, it lives. A future is to be had; the pose is not ultimate, it is implied and fuels the imagination.*

“

**I want to create poetry  
with my camera**

”



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If people were meant to  
be nude, they would have  
been born this way.

*Oscar Wilde*











# Andrew Lucas,

By himself, confidences for Normal



I've had many different professions and degrees. From my education in arts, I can single out my music school, where I studied the piano. I am also a mechanic... I've had jobs in transportation, retail, and banking.

Honestly I do not remember when I take my first photographic shot. 2009 was a signature year for me, when I made my first public exhibition. I've always been very sentimental about it. Even to this day, I often re-post the works that I used for that show. What I mean is: I do not consider my best images to be the ones I'll make tomorrow. I love them all as if they were my children. To me, an image is successful only when it has a connection. When I shoot nude models particularly, rather than a vulgar desire towards the model, the aesthetical pleasure makes the image sublime. Throughout History, the female body has inspired mankind through its heroic triumphs and transgressions: what can be added to that? I am just a grain of sand in a dune, subjected to the same law of gravity.

Beyond nude photography and stylized shots, I also love landscapes and underwater photography. I can stare at some masterpieces of photographic arts for hours, like children drooling with admiration and envy. Many of my works are far from the nude genre. I do not hide them, but coincidently they are not in the spotlights.

My work generates different, often opposite views from respected professionals. What I mean is that my style is subjected to many comments and criticisms

on their part; their job is to characterize and define me, to compare me to other contemporary artistic genres, while I do not want to fit into a mould. I don't have a specific agenda: I only want to put women at the centre of my work. I may depict them in unexpected and provocative ways, but women are also a product of our society, and they exist outside of our social makeup, codes and values. That is why they appear so alive and brilliant in my work.

**“ Throughout History, the female body has inspired mankind through its heroic triumphs and transgressions.**

Showing a woman's naked body is not an invitation. It doesn't mean that she is open and available, in a vulgar sense. It only means that she inspires me, and that's what I want to share with the viewers. I may give them the gift of illusion, but I do not lie. Maybe that's what defines my style and approach to photography.

A picture can be neither the conclusion nor the beginning of some long story.

I am not a professional and I'm nowhere close to that. Whatever comes out of my work is the result of the high and low points in my life, which has its own scale, dynamics and direction. For me, it is not complicated to create images. They are simply the reflection of my own sexual map, if that makes any sense...

Nothing comes out of nothing. Even if we can't verbally characterize or explain something, our subconscious is always at work: it shapes and takes the shape of our skills, our own personal upbringing and feelings. Being a photographer is like sowing seeds into a fertile soil: if all the ingredients gathered together properly, you'll be guaranteed a good crop. It simply takes time, instinct and fleeting moods to share your story with the viewer, who will in turn make it their own.

Translate by **Andrey Ignatov**







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## THE OMNISCIENT NARRATOR OF TRANSGRESSIVE STORIES

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Born in 1963, Andrew Lucas (Андрей Лукас) is an independent photographer from Ukraine. It is one of the Top-20 Russian art photographers. Upon carefully looking at his work, one can understand the depth of his creativity: his women mesmerize the viewer with their grace and beauty. Andrew Lucas is the master of his craft, a craft widely acclaimed by its audience and art critics. He narrates pictorial scenes with a unique and erotic language and goes against common stereotypes by ignoring norms and standards.











“

There is no good or bad side to the woman for me. She is one, with all her accomplishments, who will grant us, men, problems and shortcomings, which we, in turn, love. I love women to the point where you can't see the line between love and hate. I do not want to change the world with my works; they are only reflections of my sentiment. Sometimes they are purposely irrational and beg to be treated as allegories; sometimes I simply sublimate them through my pain. Still, sometimes I just laugh at them. My work is a testament to my devotion to women, to their grandeur and their legacy.

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« Для Меня  
нет хорошей  
или плохой  
женщины.  
Она одна.\* »

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\* There is no good or bad side of the woman for me.  
She is one, with all her accomplishments.























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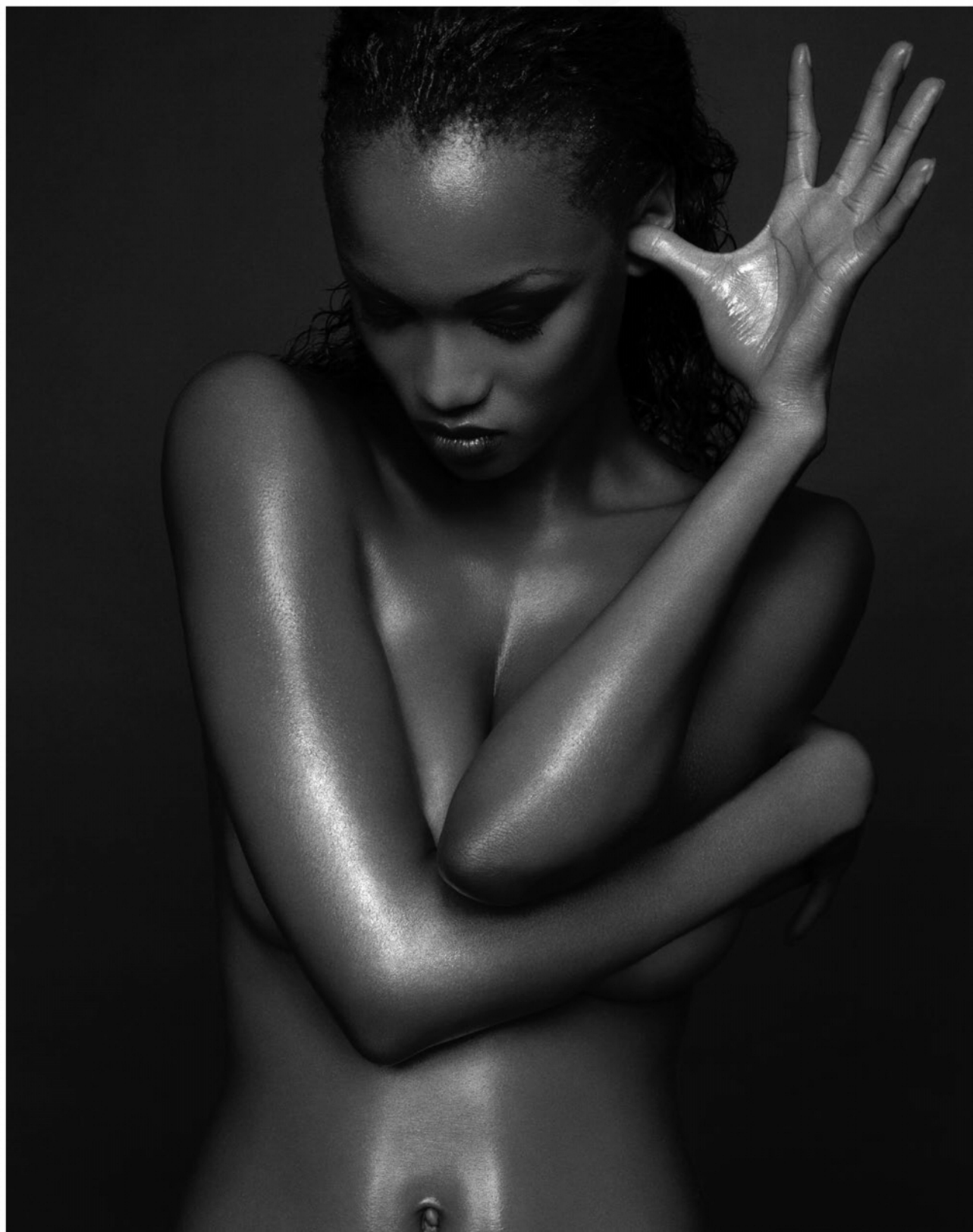
# BRUNO BISANG

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Bruno Bisang is a world famous fashion photographer born in 1952 in Ascona, a small Italian-speaking village in Switzerland, on the shores of Lake Maggiore. This is where he fell in love with Italian cinema. At the age of 19, he was admitted to the School of Applied Arts for Photography in Zurich. He thought he was going to make movies but the techniques of photography learned at a local studio. And he found his true calling. Today he is published in many international magazines such as Vogue, Cosmopolitan, Max, GQ and Amica.

His clients include Chanel and Cacharel, Givenchy and Guerlain and he splits his time between Zurich, Paris and New York. Bisang's polaroids attest of the notoriety of stars he mingled with a decade ago and who all agreed to pose for him. Bruno's universe allows us to see the most beautiful women in the world. From classic beauties such as Claudia Schiffer, Naomi Campbell, Carla Bruni, Tyra Banks, Victoria Beckham and Monica Bellucci, to the most perfect anonymous models.



Tyra Banks, Milan 1996





Valeira, Milan 1999



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### How would you describe your photography ?

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It comes spontaneously, it speaks for the feelings I have. I try to convey what I feel in my photos. They are my mirror, in a way. It is also not very definable. It comes from within. When I take a photograph, I put a personal touch into it; I look for a subjective, more intimate element. I love sensuality, femininity... to bring out the best in someone, especially in women. It is important that they feel confident: if they look beautiful, they'll like the result !

### How do you represent women ?

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The most important thing for me is that women are not objects. In the context of a photo, they are my partners, and with this approach, I can get a lot more out of their character. If I treat them too strictly, if I act like a general giving too many orders "You do this, you do that..." I will not get what I want in the end. Only if I treat them as partners will I get more: my model feels important and I give her that importance. I get her to be committed and involved in my work because I want her to be confident, especially with nude photography, so that she feels valued. I try to create

something with the model, a collaborative work, together. I propose my ideas, and we look at the results together, first with polaroids, then with the digital pictures. We look at the test run together and discuss what direction we should take together. The most important thing is to respect the model.

### Where do your ideas come from ?

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I prepare a little, I think ahead and explain what I'll do. I make a draft in my Moleskine sketchbook and sometimes during the shoot, I look back at what I wrote, to have a foundation, a base to achieve what I want.

### What are your standards of beauty ?

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Beauty is not only physical; it is mainly a combination, a balance, between what's on the inside and on the outside. It is that synergy that interests me. There are many beautiful women but they often lack something, personality or character. I like to show a strong personality in my images. My women are strong. They are down to earth, they are not vain or arrogant, but they have character.



## **The influences found in your photography ?**

When I was young, at the age of 12 or maybe 15, the revelation came from Italian neo-realism films by Rossellini, De Sica Vittorio, Fellini, Luchino Visconti. They greatly influenced my art. I grew up in Ascona, a small village in Southern Switzerland.

My mother worked in a shop and next door was a cinema, The Othello. All those photographs were displayed on the outside of the theater and I was fascinated to see Sophia Loren, Silvana Mangano, all these women... That was the moment when I realized that I wanted to do something along this line because it touched me, it moved me. The greatest moment I can remember is when I decided I wanted to do this job.

## **How do you use nude ?**

I've always loved the aesthetics of photography. In recent years, with the apparition of digital

photography, we can see an increase in... trash! Anyone can stage his girlfriend and make trashy photography, but I love well-thought-of and constructed photography. Sometimes I feel like a sculptor of the female body, I like to create very harmonic motions. It depends on the model, but sometimes it comes right away, sometimes I have to give them guidance, asking them to do something specific. In general, I pay a lot of attention to detail how she holds her hand, her chin, sets her hands further back. I try to mould, to sculpt the female body

## **Any other passions ?**

I love flea markets, antique shops, I collect a lot of pictures, I visit a lot of galleries, museums, everything that is related to the image, to art. I'm still very much involved in those, from which I draw my inspiration. Sometimes I just like sitting in a cafe watching the world go by while I study things out. I've also been keen to keep in touch with what's happening in my field of work.

“

**The women who posed for me also gave me their soul ! Those who think of me as a pervert do not understand a thing. One must look beyond the naked body, for a gesture, a look, an assent.**

”











**SINCERE :** *adj. de t. g.*

Véritable, franc, qui est sans artifice, sans déguisement.

*Dictionnaire de L'Académie française, 1e Edition (1694)*



**Roberta**, Mauritius 2002

Following pages : **Dajana**, Milan 1999

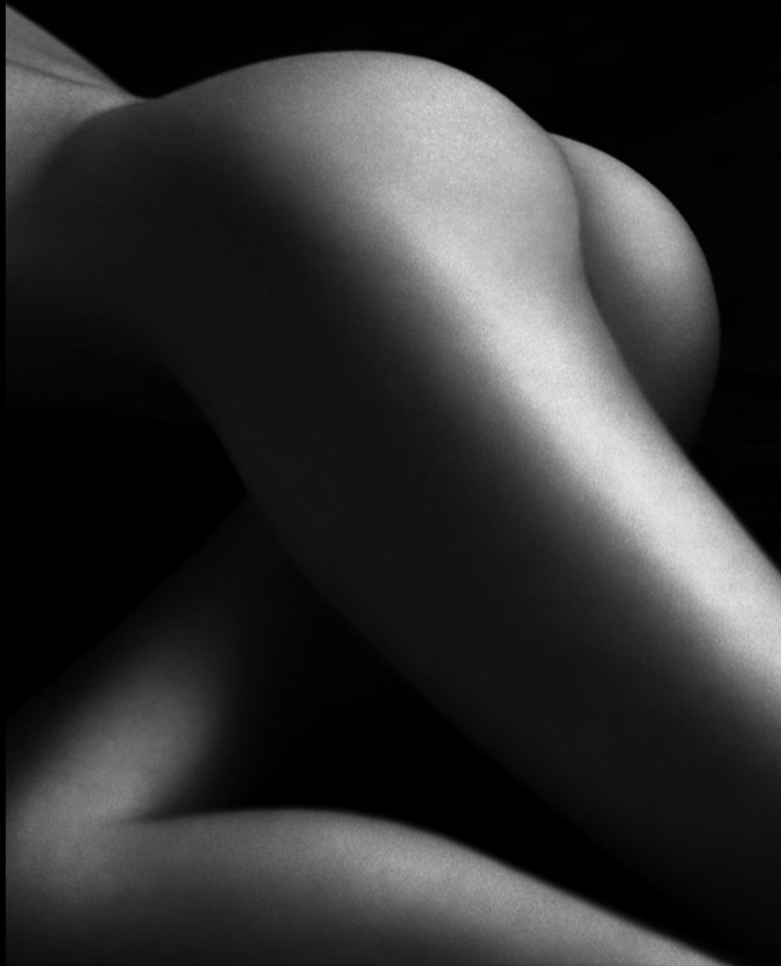
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# RANKIN



Rankin is considered to be one of the greatest photographers in the world, and his title is not undeserved. Rankin is transgressive, bold, innovative, and daring. His photography is infused with pop culture and exacerbated modernism. John Rankin Waddell, born in 1966 in Glasgow, makes portraits, fashion and nude photography. While studying accounting at Brighton Polytechnic, he realized that his interest lied elsewhere and decided to drop everything in order to follow his passion: photography. He signed up for a photography class at Luton's Barnfield College and later in the London College of Printing. Rankin is a jack of all trades: photographer, publisher and film director, he

established his reputation when he launched the cultural magazine called : Dazed & Confused with his Partner Jefferson Hack, in 1991. In 1999, this magazine became a film production company called Film & TV Dazed. Two magazine declensions followed : Another Magazine and Another Man, launched respectively in 2001 and 2005.

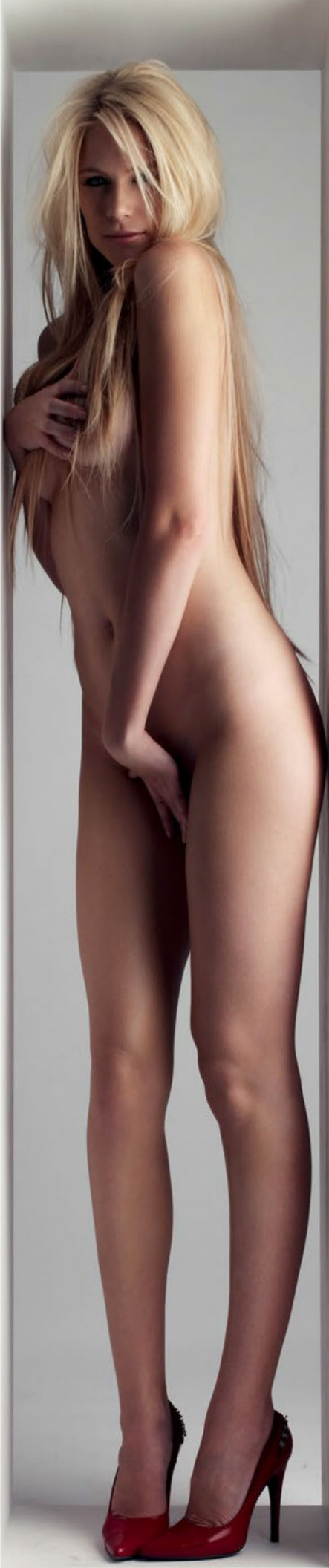
Rankin has worked with all the greats: Kate Moss, Madonna, David Bowie, Björk, Arnold Schwarzenegger, The Rolling Stones, Vivienne Westwood, Damien Hirst, Queen Elizabeth II or Tony Blair. He has shot advertising campaigns for world-renowned brands like Nike, L'Oréal, Hugo Boss, Levi's, Madonna for H & M and Coca-Cola.



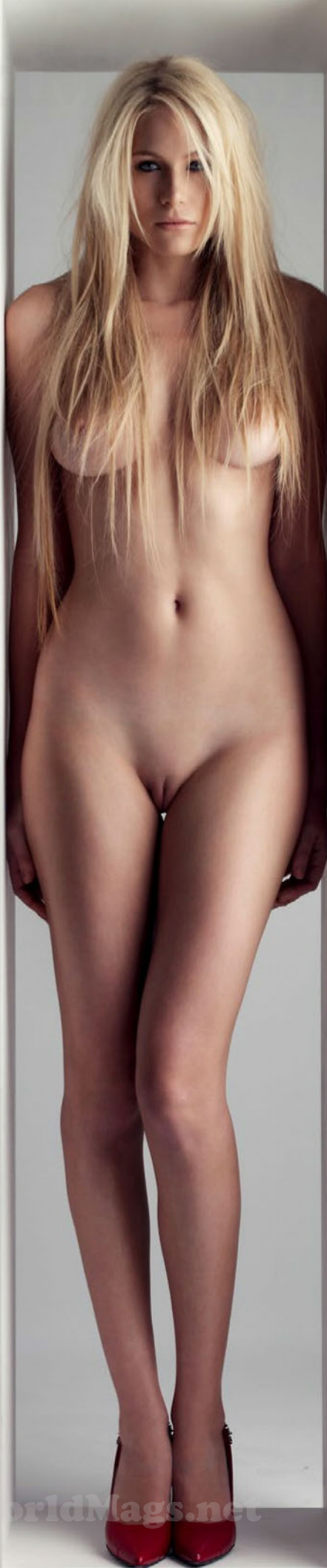
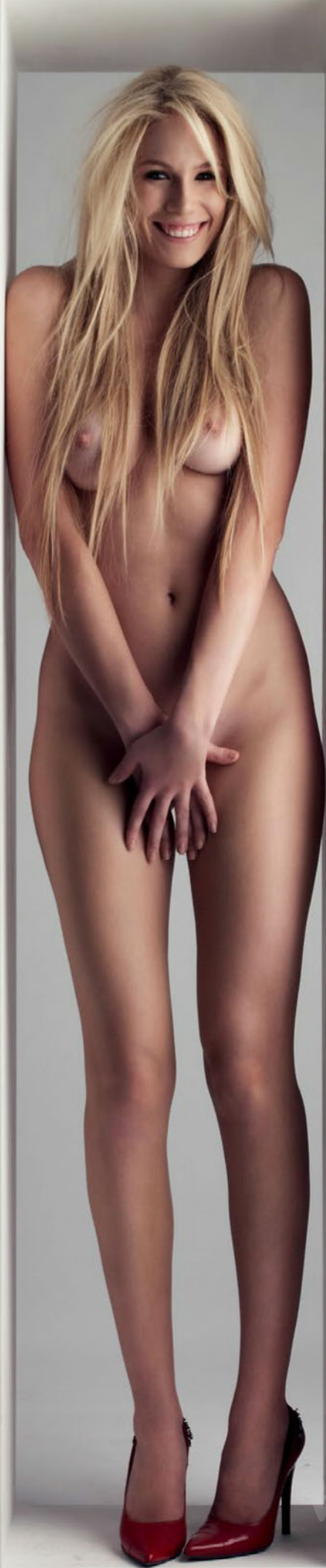
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# JOHN RANKIN WADDELL

« It is more a fantastic hobby than a job »

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The photographer then tried himself at television, behind the camera, and made a few TV commercials. Together with Tony Grisoni (screenwriter of Las Vegas Parano) he also directed The Lives Of The Saints, a feature film which was shown in several festivals and won the jury prize at the tragicomedy International Festival of Salento, Italy. He also directed music videos for Kelis, Nelly Furtado, Marina and the Diamonds, Robyn Cobrastyle, Sky Ferreira. More recently, in December 2012, Cheryl Cole revealed their collaboration in producing the video for Ghetto Baby.

In January 2009, BBC Radio 4 broadcasted a one-hour documentary called "Seven photographs that changed fashion", in which he pays tribute to Cecil Beaton, Erwin Blumenfeld, Richard Avedon, Helmut Newton, Herb Ritts, David Bailey and Guy Bourdin.

Trouble-maker and transgressive, he shot the Dove campaign, which portrayed women with curves the antithesis of the usual skinny models seen in advertising. He also photographed leading charitable campaigns for Amnesty International, Oxfam, Everyman, Women's Aid, the awareness campaign for breast cancer...

In order to complete his experience, John went to the other side of the camera and became a media figure: he appeared on Germany's Next Top Model as a guest judge, and regularly works with the winner of Britain's Next Top Model, Lianna Fowler. In 2011, Rankin was hired as professor of photography on Channel 4 and also presented the BBC documentary America in pictures - The Story of Life Magazine.

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**Do you have a favourite kind of photography ?**

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There really is no predefined photographic genre I prefer. Gradually, as I grew, I became increasingly attracted, even obsessed with photojournalism and portraits. Now I am passionate about photography in general and I could apply myself to anything.

**What has influenced you ?**

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Films were my first influence. My family did not really have an “artistic fibre”, but we often went to the movies with my dad, and I still love it.

But I am inspired by many things and many people: Damien Hirst inspired me a lot. I think his work provokes strong reactions and has a significant emotional impact on the viewer; I have a deep empathy for that. Otherwise, there is Caravaggio, Turner, Bernini and Egon Schiele. And there are so many other photographers whose work I admire: Newton, Avedon,

Blumenfeld, Nick Knight, Juergen Teller, David Bailey and Sokolsky. They each have a different approach, a unique experimental technique. I had the chance and opportunity to work with many talented people and they helped me find new ways and approaches to photography.

As for music, I listen to everything: Mozart, Stevie Wonder, Mark Ronson, Doris Day, Frank Sinatra, The Who... a mix of everything, which I like.

**Besides photography, any other passions ?**

---

I love the world of films. Cinema has a very different creative process, very different from photography: it explores other ideas and tells stories. I have been producing films for 15 years now. Editorial films or fashion films are a fascinating genre and I'm very interested to see how they continue to grow. I want to know who will do the next new thing. We've recently started to produce editorial films to accompany the photo shootings which are

published in magazines. Other than that, I like to read and I love my dog.

**Do you have any obsessions in terms of photography ?**

---

Not really. I take them as they come. I can get a little obsessive about the subject and I like when the realization takes a special twist. But I do not wear a lucky t-shirt or do anything religious. Sometimes I like to listen to «Tiny Dancer» by Elton John at the end of a session that was particularly long and gruelling. Do not ask me why, I just love to.

**What part of the body you prefer to photograph ?**

---

The eyes. Definitely. The best subjects have the most beautiful eyes, and they draw the focal point of the image. The eye is the most revealing thing.

Sometimes I like to capture flaws by photographing people or rather when people think they have a flaw, an imperfection that, in the end, makes them unique.





Conversation avec

JOHN RANKIN WADDELL

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**What do you like in a woman, as a photographer ?**

---

Well, where do I start? Probably everything. I am an eye man and a breast man, but always aesthetically. I love almost everything in women. I'm not afraid to say so, I am not afraid to be attracted to them. I feel very confident, very comfortable in their company. I am interested in them as human beings, but I can admire them aesthetically at the same time.

**What is your vision of the nude ?**

---

The nude is the natural extension of our fascinations. Taking nude photographs can be very revealing. Sometimes people have

a problem with nudity, but it is in their heads. The nude is in fact completely natural.

Personally, as long as a person, a model, feels comfortable with me, I can try anything. And I think that the older I get, the more comfortable I am at separating the physical from the photographic experience. When I was young, I mixed the two and suddenly, by causality, I was confused by the relationship. But now, being happily married, I am more comfortable doing nude photography and pushing the limits, the codes, even further. There is no physical element to a photography, which means that a photograph can be beautiful and sexually charged, when a person feels free to express themselves.

**What are your standards of beauty ?**

---

There can be many different aesthetic qualities to the face or the body, and we have been conditioned to like them. I think I've accepted the fact and therefore I've realized that, if you are sufficiently open-minded, it is easier to see the beauty in anything and in anyone. The ugly people of the world are mostly so on the inside. Sometimes beautiful people turn out to be the worst kind of garbage.

**How do your images come to life ?**

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Through the eyes and the personality of the model, by letting people express themselves and having fun.









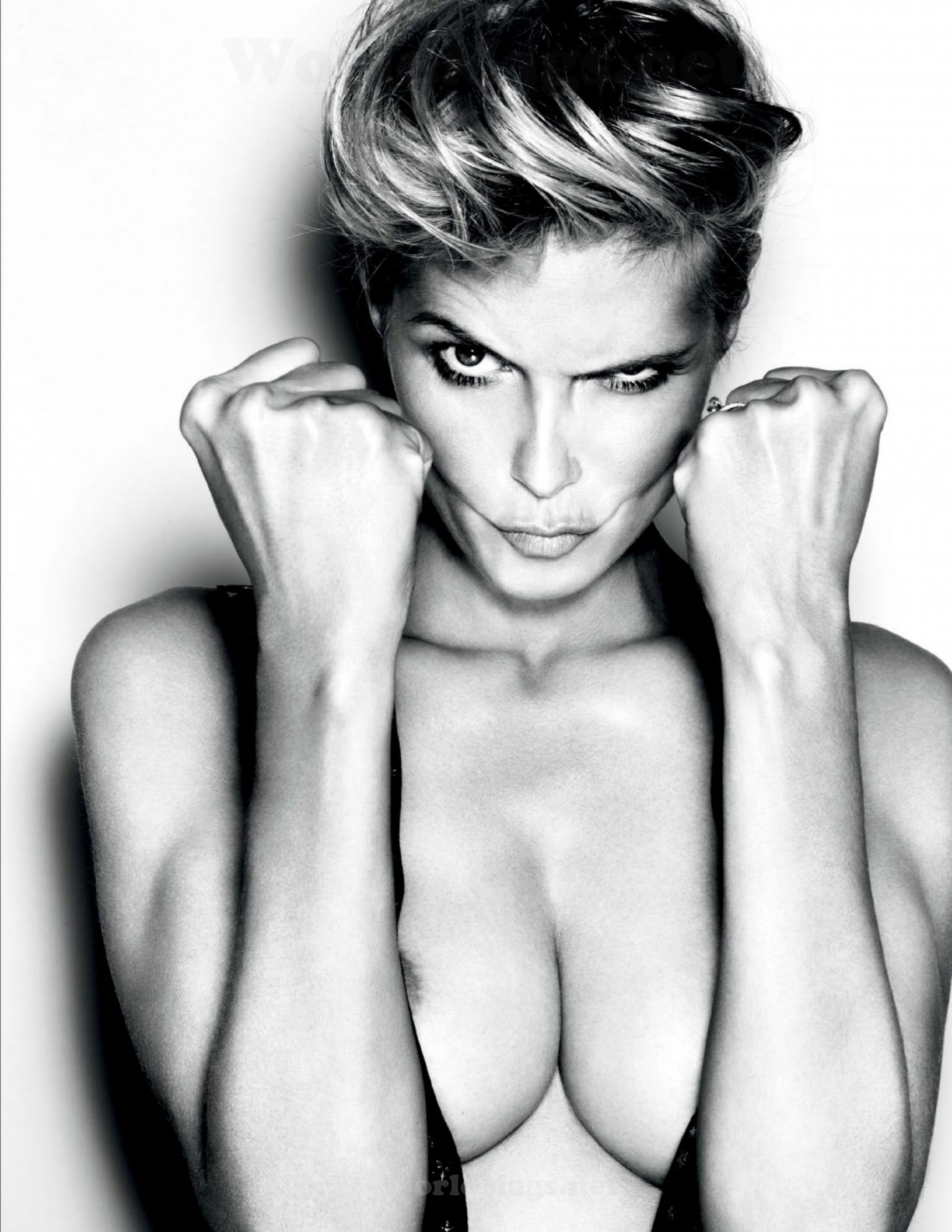


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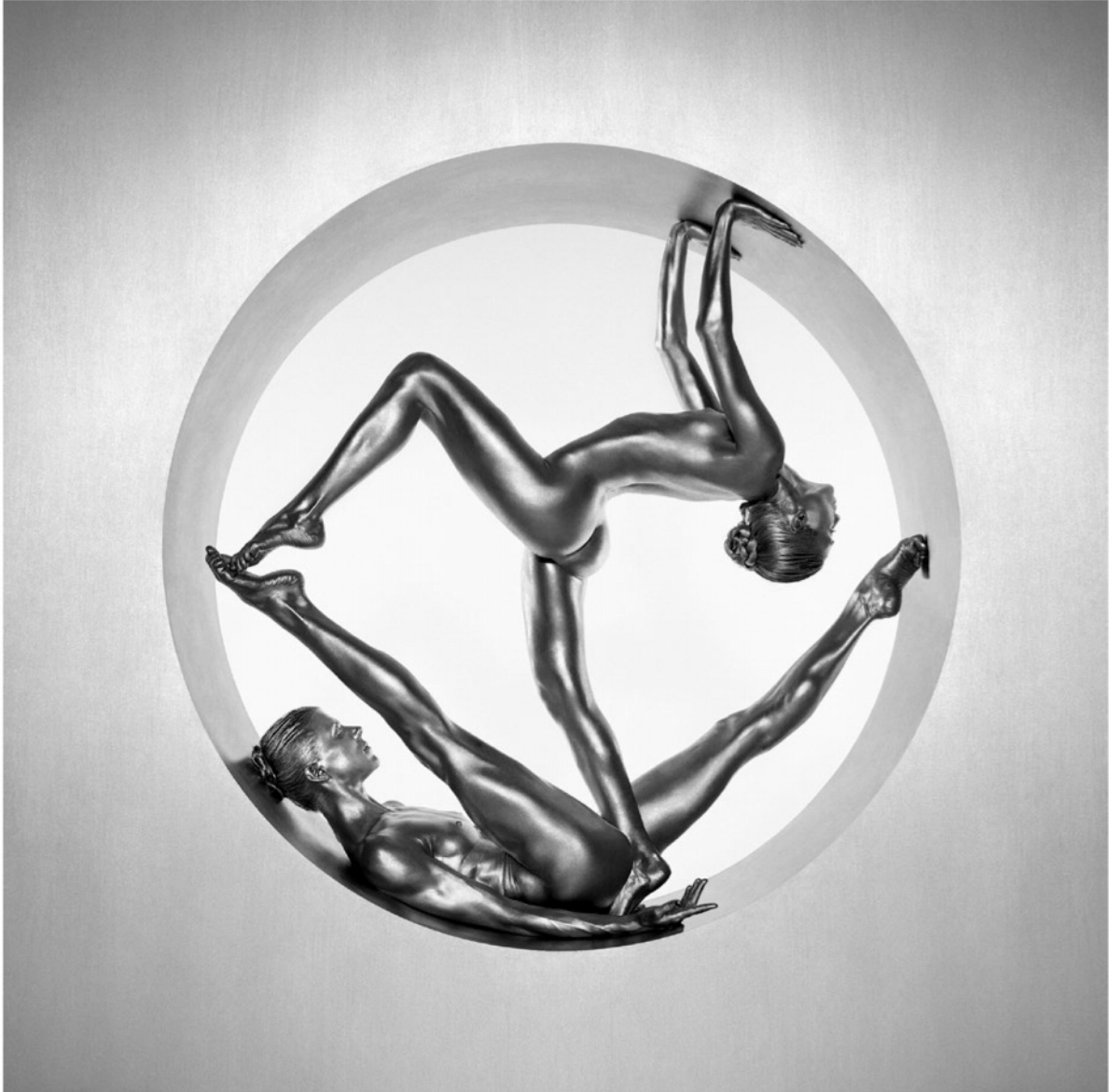






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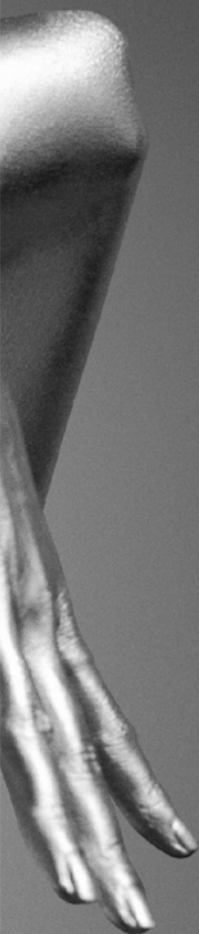


# GUIDO ARGENTINI



**Being true to his surname, Guido covers women in silver before immortalizing them in a snapshot; he puts his mark on them. Guido destroys the taboo that surrounds him, and gives nudity its original meaning.**

Thus painted, women become sculptures and Argentini's photographs are iconic testimonies to the fascination he has for them. Like Pygmalion, he moulds his models; he shapes them as would Rodin or Cortot, but using metal as a medium which reflects his passion for sculpture and dancing. Space freezes and diffuses its invisible emanations on these lascivious bodies to define and shape them. The environment is geometric and clearly defined.





Guido was born in Florence in 1966. From the age of 17 on, he takes photographs of his friends. Some will be published a few years later, after he made his choice between fashion and medicine. Once discovered, he works for the greats: Vogue, Playboy... Many trips will ensue between Italy and the United States, where Guido finally settles. Since 1990, he lives in Los Angeles. His work has been published by some of the biggest magazines in the world

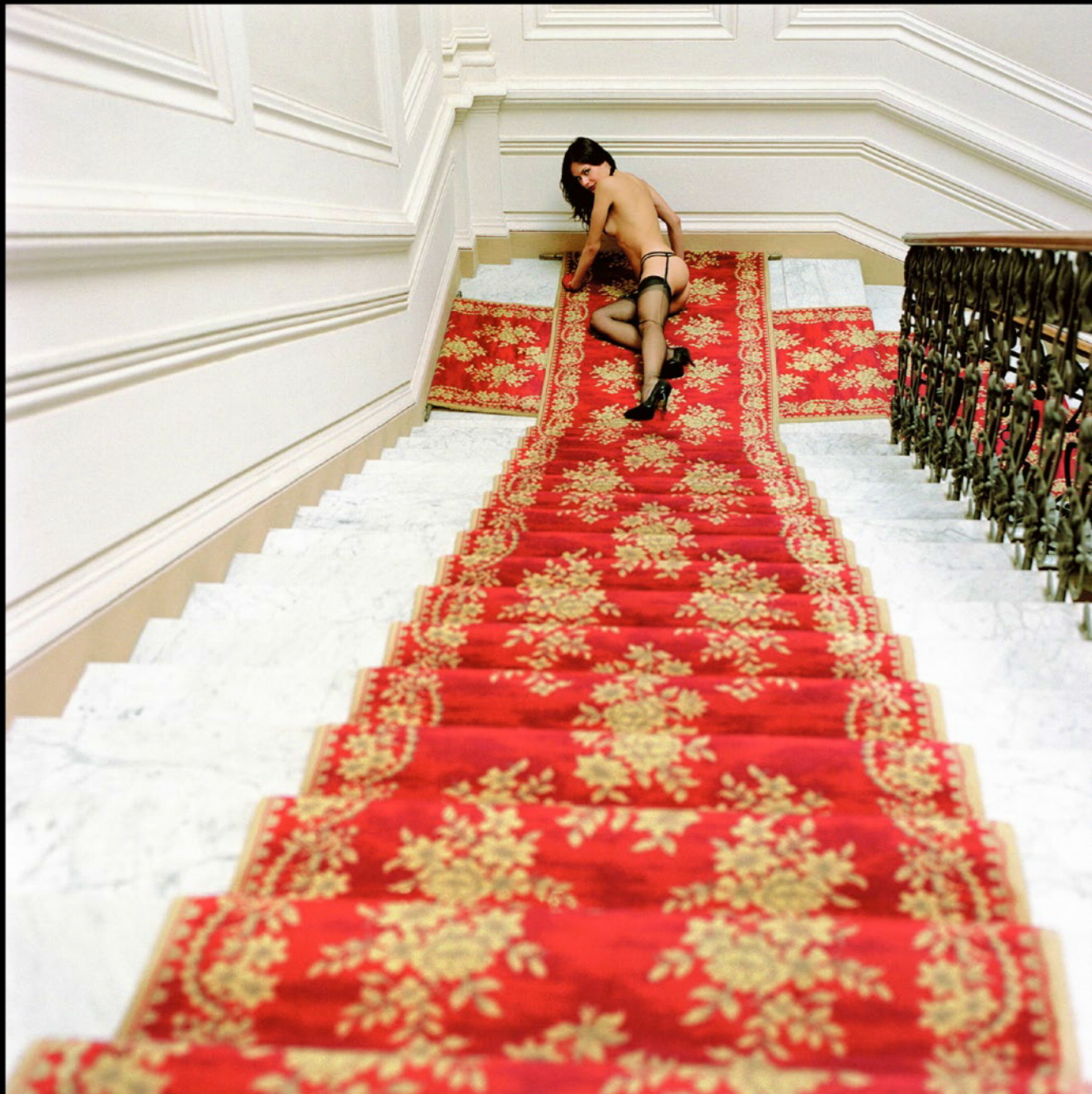
and exhibited in the best galleries in Japan, the United States, Ukraine, Russia and Europe. It's in 1995, in Miami, that he first uses his silver painting technique to entirely cover a female body. A desire for abstraction led the artist to paint metal bodies, steel-plating the body of his models. The result is glistening. The body is sublimed and becomes a mirror, reflecting the light around it. The skin is no more; all attention is placed on the face and the body.



For this work, Guido did not want famous faces. Far from top models with whom he usually works, these women are friends, models, of different age and nationalities; they are all women of the world. There is no typical woman. The woman is universal and the viewer becomes a voyeur. Guido's style evolved and his vision of women varies: he constantly wants to find new visions of the world and, therefore, of life and women.











# SZYMON BRODZIAK

*He eliminates colour and gives power to black & white.  
Between completeness and duality, the woman  
is sublimed in a Manichean contrast which  
overwhelms the viewer in the fascination  
of her attributes.*

After freeing himself from the family business, he worked for several advertising agencies, first as a fashion assistant, then as a photographer, and never left that discipline. Today he is a world-renowned professional in his field. His photographs have been published in numerous international fashion magazines.

When he was still a student, Szymon won the Johnnie Walker "Keep Walking" prize for his oneiric quintessence and the passion with which he revealed a new approach, a new way to look at beauty. Since then, he has won many international

awards, both for advertising and for personal, more artistic projects, notably three gold medals in 2012 at the Photographie de Paris prize. In June 2013, during the Cannes Film Festival, he was voted World's best photographer by the television channel Fashion TV for his black-and-white images.

His approach is unusual and easily recognizable: Szymon kills colour to give black and white its nobility title. With this Manichean approach, the woman is sublimed. Staging also takes a prominent place in his work. Michelangelo stated: "He who has not mastered the nude

cannot understand the principles of architecture". For Szymon, women act and interact with the elements of the decor, with matter, which are always geometric and extensively studied. They are naturally nude, and we are not surprised to see them evolve in their simplest apparel in everyday scenes.

Men are not defined; they do as they wish, while expressing themselves. Nudity, as well as beauty, are just the beginning, the basic elements to tell a story. Szymon is not impressed by his models; for him, it is the power of emotions and expressions that result in magic.



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“

*WHAT YOU SEE,  
IS WHO  
YOU ARE.*

”















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# La nue

Théophile GAUTIER (*Recueil : Emaux et camées*)

A l'horizon monte une nue,  
Sculptant sa forme dans l'azur :  
On dirait une vierge nue  
Emergeant d'un lac au flot pur.

Debout dans sa conque nacrée,  
Elle vogue sur le bleu clair,  
Comme une Aphrodite éthérée,  
Fait de l'écume de l'air.

On voit onder en molles poses  
Son torse au contour incertain,  
Et l'aurore répand des roses  
Sur son épaule de satin.

Ses blancheurs de marbre et de neige  
Se fondent amoureuxment  
Comme, au clair-obscur du Corrège,  
Le corps d'Antiope dormant.

Elle plane dans la lumière  
Plus haut que l'Alpe ou l'Apennin ;  
Reffet de la beauté première,  
Soeur de « l'éternel féminin ».

A son corps, en vain retenue,  
Sur l'aile de la passion,  
Mon âme vole à cette nue  
Et l'embrasse comme Ixion.

La raison dit : « Vague fumée,  
Où l'on croit voir ce qu'on rêva,  
Ombre au gré du vent déformée,  
Bulle qui crève et qui s'en va ? »

Le sentiment répond : « Qu'importe !  
Qu'est-ce après tout que la beauté,  
Spectre charmant qu'un souffle emporte  
Et qui n'est rien, ayant été ! »

« A l'Idéal ouvre ton âme ;  
Mets dans ton coeur beaucoup de ciel,  
Aime une nue, aime une femme,  
Mais aime ! - C'est l'essentiel ! »

Théophile GAUTIER (1811-1872)  
(Recueil : Emaux et camées) - La nue



# Lior Nordman

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Lior is a 34-year-old self-taught fashion photographer. Born and raised in Israel, his first introduction to photography was when he was 26.

During his studies in communication at the university, he was asked to take his camera to shoot a short film. In view of the result, everybody advised him to send his photos to a local newspaper. The editor decided to publish them. A week later, he received a call from the same newspaper and was offered a job as photo-reporter for soccer games.

He now works with all major international magazines such as Harper's Bazaar, Woman Magazine, Elle, Cosmopolitan, Playboy and more. His clientele is international, from the United States to Europe and Africa. He found his passion before graduating and his vision of photography has not been perverted by standards and protocols. His inspiration is singular, private and unique.

Pure and original, his photos have a close connection to his private life, with places he knows and visited, with his feelings of love, hatred or passion all those emotions

that inspire and bleed on his images. « The shots I take are my desires, my fantasies and my dreams » he says. Until he gains public recognition, he will continue his hard work in order to achieve this purpose. He compares himself to Jack Kerouac the lonely vagrant who lives without roots, a drifter. No limits, no laws.

His talent lies in his ability to translate his insight into images, his talent for transposing the outer limits of his creativity in picture form. For him, technique needs to make room for the emotions of the real life experience emerging from the picture. The model, the light and location are the determining factors as well as the primary elements to create an image. His models are surreal, sophisticated and unattainable, thus reflecting the mystery of uncontrolled and exacerbated passion, and he curves light according to his perception in order to sublime his model.

According to him, women are the true power setting the universe in motion. His will is to create amazons, goddesses who transcend the ordinary: they are powerful, restrained, exceptional women, in a dream-like universe.











































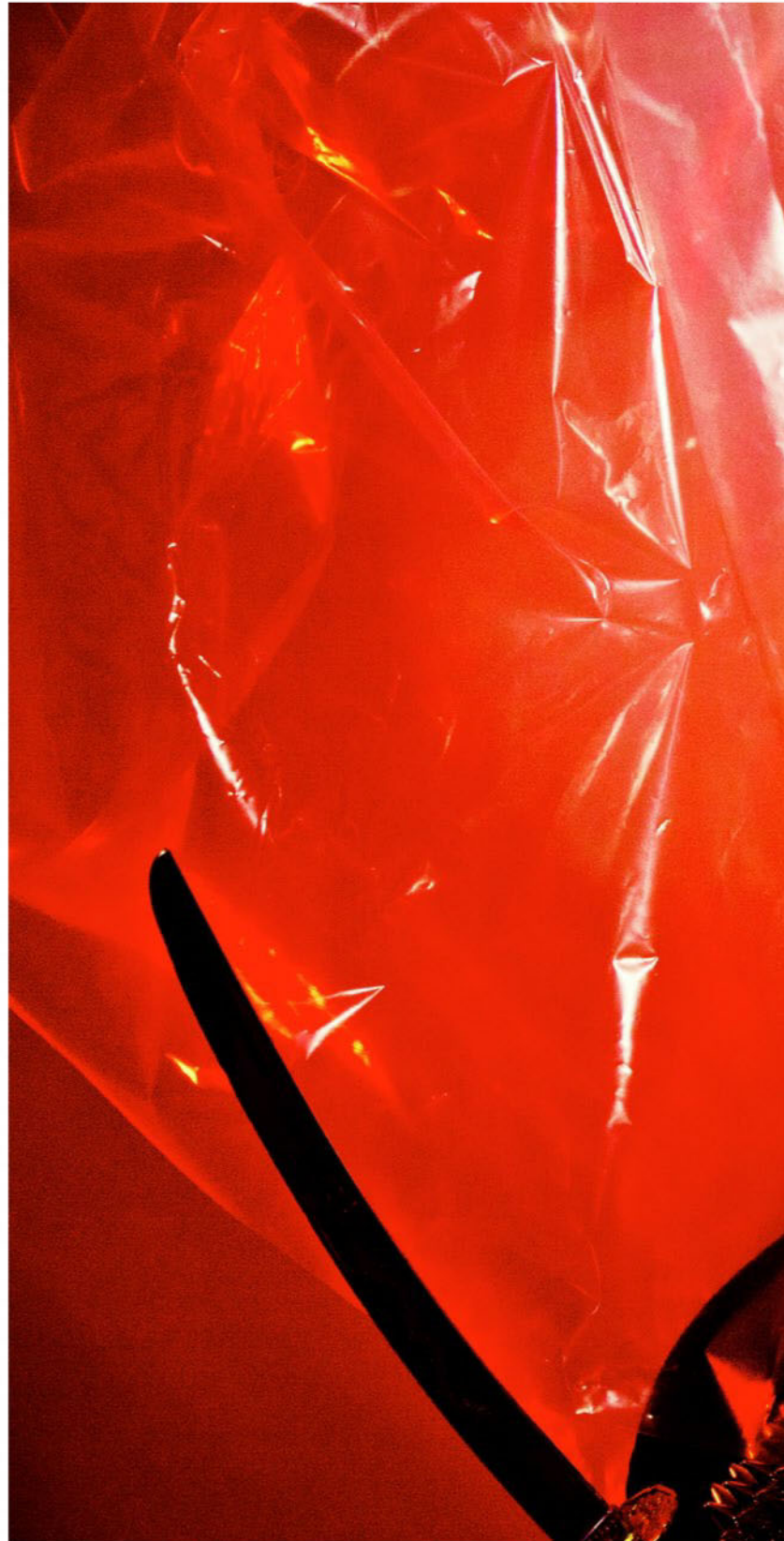




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Nude photography is the ultimate tool to break all social boundaries behind which we must hide in our society. In this world, anything can happen, everything is possible, as long as you are true to yourself and with those involved in its creation.

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« *YOU CAN MAKE  
AN IMAGE WITH  
ANY CAMERA OR  
EQUIPMENT AS LONG  
AS YOU KNOW WHAT  
YOU ARE AIMING  
TO CREATE. WHAT  
ACTUALLY MATTERS  
IS THE ABILITY  
TO TRANSLATE  
INTO IMAGES YOUR  
PERCEPTIONS  
AND FANTASIES* » .









# CARSTEN WITTE

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*He is the master of chiaroscuro, placing touches of shadow and light on the perceived volume of geometric space.*

*Carsten was born in Hamburg in 1964. From a very young age he is attracted to “beautiful people”, which actually predisposes him to a career in artistic and fashion photography. At the age of 19, Carsten begins working in an advertising agency, and a few years later, he takes his first interest in photography.*

*In 1986, he began studying communication and design in Bielefeld, Germany. Three years later, his first photographic works are published. He has always claimed his freedom of expression through his art. In 1995, he became a freelance art photographer with his own design studio in Hamburg. A very prolific photographer, he exhibits regularly in Germany, Sweden, France, the United States and Australia.*

*His photographs are rich, sincere and open to the world. Since the year 2000, Carsten has been working on one of his most famous and most popular series: “Gold”. Capturing specific shots and working in his laboratory, he’s been creating noble and conceptual masterpieces of beauty that he calls timeless absorption.*

*Carsten definitely makes a great contribution to the development of contemporary photography. Working somewhere within the area of art and scandalous nude, he strives to show, to reveal that his talent as a photographer is not simply a question of merely undressing a female model: he manages to show that, once undressed, they have feelings and noticeable emotions. The beauty of the female body is the creative epicentre of Witte’s universe, and he manages to show this beauty to the world, in its purest and most sincere form.*















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*Carsten Witte is an internationally-renowned fashion photographer. He has managed to elevate nude photography to a level where it is no longer a question of simply exposing the naked body of a woman. It is a question of revealing the microcosm of the model, with her deepest and most singular emotions. With games of lights and shadows, he reveals contrasts and colour manipulations, a mysterious universe where the physical body, the flesh, holds only a small part. But who can talk about style, beauty and nakedness better than himself?*

*« Usually, my work is about beauty and evanescence. I make photographs to preserve beauty in its variety. Just like in my photographs, beauty is captured, caught, and framed for eternity; we discover the beauty of the female body and true emotion through the eyes of the model. The subtle balance between the provocative nature of nudity and the deep understanding of what is a real aesthetic art form.*

*The nude in photography and beyond is a very simple thing. I admire women through an exacerbated desire. I try as much as possible to be close to them during these intimate moments, marked with respect. Nudity is the most natural thing there is. That's what I try to show through my series. My only ambition is to find an eternal, immortal vision of nudity. There are no principles to beauty; it is a whole, a subtle combination of all things, which we can call alchemy.»*





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La femme nue, c'est le ciel bleu.  
Nuages et vêtements font  
obstacle à la contemplation.  
La beauté et l'infini veulent  
être regardés sans voiles.  
Au fond, c'est la même extase,  
l'idée de l'infini se dégage du  
beau, comme l'idée du beau  
se dégage de l'infini. La beauté  
n'est pas autre chose que l'infini  
contenu dans un contour.

Post-Scriptum de ma vie (1901), Tas de pierres,  
**Victor Hugo**

# ANGEL VARGAS













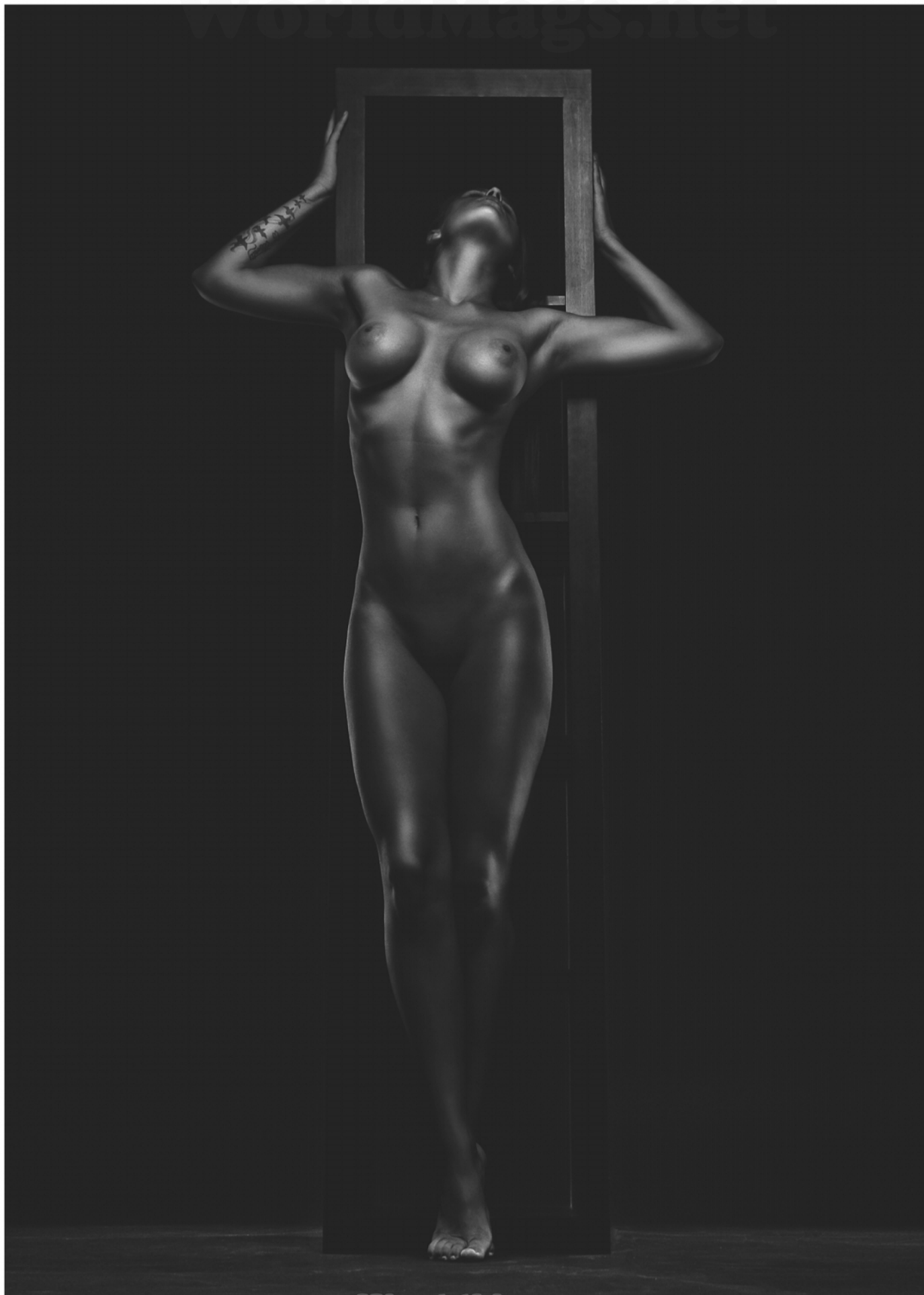
**“ I have always believed  
that there is nothing more  
beautiful in nature than  
a beautiful woman. ”**

Gabriel Garcia Marquez

**A**ngel Vargas is a Colombian photographer born in 1980. He started off studying marketing and advertising and found an artistic interest in design and drawing. He then migrated to the United Kingdom, where he really could feed his sense of creativity. He discovered painting and a sense of fulfilment through sketching, but realized that it takes too long to complete a single piece. So he decided, with the advent of digital photography, to become a photographer. He now lives in Spain, where he's been following his instinct as a photographer. His style is simple, feminine, elegant and emotional. He gives women the beauty they deserve and, as he puts it:

*“Nude photography is, for me, the expression and the purest form of beauty. We can draw many emotions from a photograph. And more than the naked body itself, I believe that the personality and the character of the model give the nude a voice, which seems to say to the face of the world, “I am strong, powerful, elegant, soft, sensual and irreverent, but most of all, I am free!”*





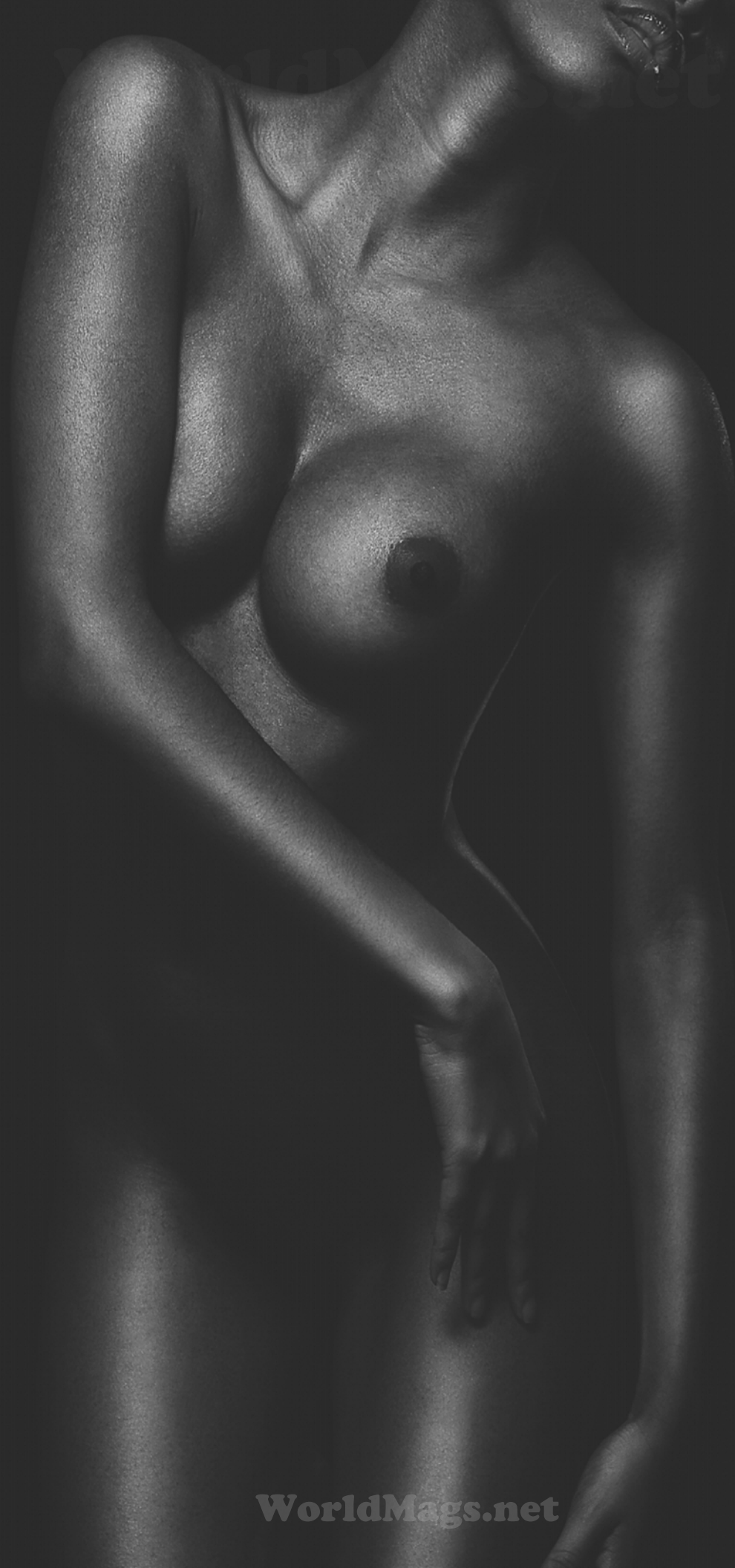


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# Flash on

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*Spring 2014*

# Aaron Hawks

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Aaron Hawks is an American artist who currently lives in Brooklyn, New York. His influences are the French Surrealist movement, the Hollywood film noir genre, and Seattle's 90s music. With him, there is no glamour, no glitz, just the rawness of a shot: the closer you look, the more one of his models will reveal herself to you. The models he chooses are unique women that he stages without being tainted by the fashion industry's dictates and the media frenzy. They are simple, ordinary beauties. In an off-beat and erotically fetishist universe, his muses move, leading the way for the rest of the world to follow. His are more than photographs: they are living tableaux narrating their peculiar story, and his own.

One can feel the sexual tension in his black decor, fuelled with loneliness. He is both the voyeur and the exhibitionist. His women evolve in a burlesque world and he takes us past the conscious; he pushes the dream beyond its limits, between mesmerism and hypnosis, as in a Murnau film.

Out of his photographs emanates a refined erotic tension, surgically dissected with a venomous scalpel. Aaron's scene composition is fetishist, unconventional and exacerbated. Though disturbing at times, his work reveals many aesthetic qualities and a profound sense of dramatization. His universe may be out of whack, but it's never twisted.

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**"Beauty can be found everywhere, and the one that particularly attracts me can be found in the contradiction between strength and vulnerability. Traditional beauty is a shell, a predetermined and consistent vision of what you might normally see, and if you remove this armour, this biased view, you will find something more beautiful, less superficial."**















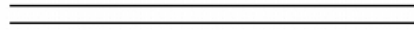








# JEFFREY DAVID COHN



## *Jeff the fetishist*

Jeffrey David Cohn is an eccentric artist and photographer who keeps on adding new trinkets to his cabinet of curiosities. « I envision an image, I think about it, and then I try to create it. » It is especially the little things that motivate and inspire him, the art of details his surroundings, the objects, images and people around him. He categorizes them in two distinctive parts: those he intentionally seeks out and those comparable to semi-involuntary, somewhat guided accidents.

He wants his photographs to remain ambiguous, so that the viewer can reach their own conclusions, exploring the contrasts of the composition. For him, the nude is a story with a beginning and an end. His work is subjective and calls upon the imagination of the viewer facing his subtly aesthetic sceneries. The model is timeless. She is a spirit whose presence has an undefined purpose, devoid of any obvious reasons. She moves in a singular universe, beyond any sort of common sense.







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**« THE RANSOM OF  
MEDIOCRITY IS TO  
BE FORGOTTEN »**

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# Harmony Nicholas

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**H**armony is a freelance photographer who describes herself as a creator of conceptual and fashion portraits. From the beginning, she wanted to be an artist without really thinking about becoming a photographer. As a youngster, she enrolled in a painting class. She read a lot, drew, and wrote narrative stories focusing on the characters. Then she enlisted in an art school where she learned the basics of photography and improved her painting skills. She quickly realized she had a preference for digital photographic imagery, which made it easier and faster for her to create. Her different styles evolved according to her life and influences. The bulk of her work focuses on women bathed in pop-culture environment-- icons and archetypes-- with her unique take on colorimetric and singular colour palette. Her references: 90s Rock music, David LaChapelle, David Lynch, Pink Floyd and Storm Thorgerson particularly. She's all bout humour and sarcasm. To varying degrees, her scene compositions are the mirror for a free sexuality and a cunning, sometimes transgressive, sense of humour. Through her photographs, she exorcises her creative demons. Her concepts are thought-out long in advance, with particular attention paid to the harmony in tones and colours, to the choice of models and their apparel, and to location. She attaches a lot of importance to faces, eyes and facial expression. Her portraits are intentionally amusing-- her models have fun and play with the camera with colourful and candy-coated smiles, saturated colours as well as contrasted and exaggerated lines: her photographs, her portraits are alive! Studio are too constrictive to make way for her cerebral creativity, and Harmony chooses to be an outdoor photographer, making use mostly of the natural light, of the sun and of reflective panels.

















# Ours



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